

*Books
on
Literature*

*The
University
of
Massachusetts
Press*

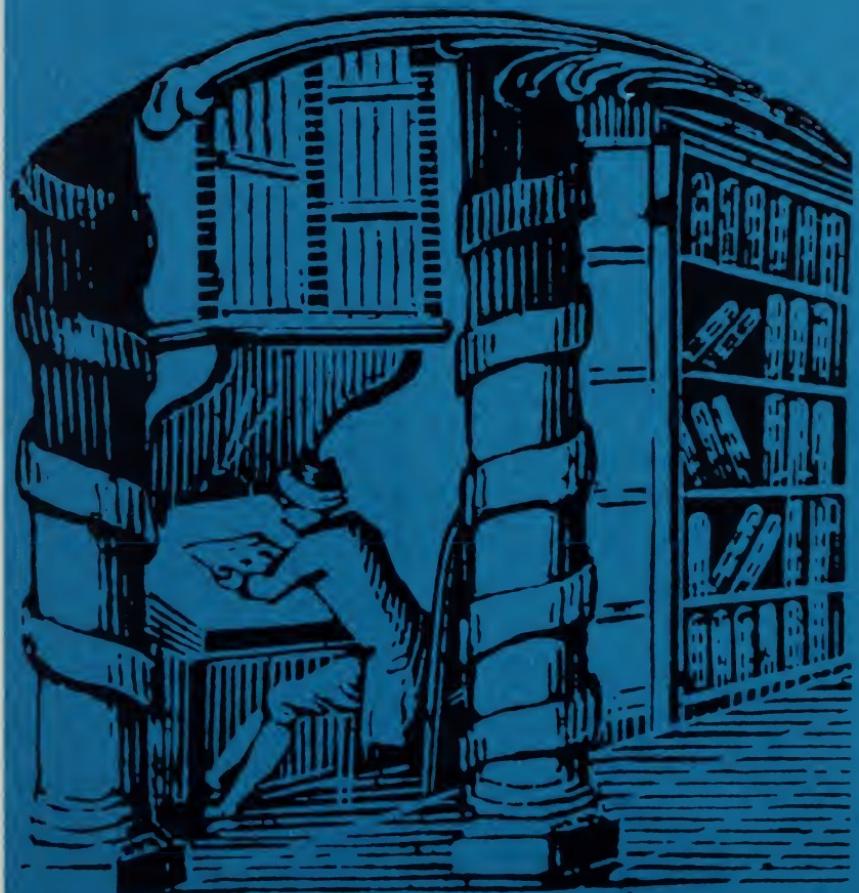


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American Literature



John Berryman and the Thirties

A Memoir

E. M. Halliday

Afterword by Paul Mariani

E. M. Halliday has written a graceful, relaxed, and very personal memoir of his association with the poet John Berryman during the decade 1933–43, when the two men were in their twenties. Based on vivid recollections of the author's intimate and extended friendship with Berryman, the memoir is supported by diaries and letters of the period and includes excerpts from fifty letters Berryman wrote the author, as well as half a dozen unpublished poems. The material is unique and is enhanced by a collection of period photographs, nearly all of them previously unpublished. Richly imbued with the atmosphere and color of collegiate life in the 1930s and involving an interesting cast of characters (including Mark Van Doren and Arthur Miller), the book offers good entertainment for the general reader as well as valuable insights for those interested in modern American poetry.

"Halliday's memoir catches an era, and the youthful stages of John Berryman's complex personality, very well. An absorbing and important story."

— ROBERT GIROUX

"I lived through this time, yet found much [here] that was new and richly evocative. It is a very good read and respectful of chaos—the normal writer's condition and Berryman's especially."

— ARTHUR MILLER

"Through the use of very revealing, hitherto unpublished letters, ingeniously inserted into a modest and expertly written personal memoir, E. M. Halliday has done a touching portrait of the poet John Berryman and of his age. . . . Halliday depicts

him fondly, humorously, entertainingly, and with rare literary skill."

—HENRI PEYRE

240 pp., illustrations

\$25.00(sd) cloth, \$10.95 paper

ISBN 584-2(cloth), 585-0(paper)

LC 87-10910

1988

American Worlds Since Emerson

David Marr

"A challenging and passionate critique of America's ahistorical civilization."

—Library Journal

Examining the relation between literature and American political life, David Marr proposes that the Emersonian tradition is so central to American culture that it can serve as a means of mapping the literary and intellectual history of the United States over the last 150 years. He shows how American literary genius and political thought have been concerned with the same family of problems all prompted by the Emersonian tradition of "idealized privatism," which so rejected the possibilities of political life that it has discouraged the emergence of a public discourse and a political language.

Marr shows that the decline of the political, the elusiveness of democracy, and the monumental influence of "idealized privatism" on its historiographers and critics are major themes of American literary thought and constitute a tradition that spans literature, criticism, history, philosophy, and political theory. He illustrates this through readings of Emerson's ideas of nature, culture, and politics; Walt Whitman's fantasy of the autocrat of letters; William James's critique of "vicious intellectualism"; the contrasting formulations of radical interiority in the poetry of Robin-

son Jeffers and the criticism of R. P. Blackmur; and two contemporary pictures of public discourse as revealed in Joseph Heller's *Catch-22* and the essays of Ralph Ellison.

Discussing not only the works of classic American thinkers, but also the recent writings of such neo-pragmatists as Stanley Cavell, Richard Rorty, and Nelson Goodman, Marr calls for a reassessment of the American intellectual past and of contemporary assumptions about the relations of literature to political life.

"The analysis of Emerson is stunning. The connections made between nature and culture in Emerson's own version of idealism are brilliantly presented, original, and subtly portrayed." —PHILIP ABBOTT,
Wayne State University

"Marr's range is impressive, as is the ease with which he employs it. The book concentrates on a significant philosophical problem, it disinters some significant voices, it generates light by its original juxtapositions, it is nowhere in error that I can see, and it casts up new matters to think about regarding the ancient opposition between philosophy and poetry. It deserves fighting about." —NORMAN S. GRABO,
University of Tulsa
256 pp., \$22.50(sd) cloth
ISBN 588-5, LC 87-5989
January 1988

The Afro-American Novel and Its Tradition

Bernard W. Bell

"Civil rights advances in the last 25 years have included an awareness that the traditional canon of American literature excluded important minority authors. This study is a strong addition to the growing body of scholarly analysis examining the Afro-American contribution. Proceeding

chronologically from William Wells Brown's *Clotel* (1853) to experimental novels of the 1980s, Bell comments on more than 150 works, with close readings of 41 novelists. His remarks are framed by an inquiry into the distinctive elements of Afro-American fiction."—*Library Journal*

"Bell's book will be a major event in the study of Afro-American literature and will be taken as the definitive book in the field. . . . an impressive work, by an impressive literary scholar."—HENRY LOUIS GATES, JR., Cornell University

"Bell shows that the Afro-American writer's unique experience with reality and with matters of right and wrong, good and evil, has produced a literature both at odds with American tradition and consistent with itself. With Bell's work accomplished, a canon can be established right to the present day."—JEROME KLINKOWITZ, University of Northern Iowa

448 pp., \$25.00(sd) cloth
ISBN 568-0, LC 86-25070
1987

Duties, Pleasures, and Conflicts

Essays in Struggle

Michael Thelwell

Introduction by James Baldwin

"An important overview of the civil rights struggle reminding us in vivid terms that it continues today."—*Publishers Weekly*

This powerful collection of essays and short stories provides a unique perspective on the black civil rights movement over the past twenty-five years. A longtime activist, Michael Thelwell was a member of the Student Non-Violent Coordinating Committee [SNCC] and the Mississippi Freedom Democratic Party in the early 1960s, a founder of the W.E.B. Du Bois Department of Afro-American Studies at the

University of Massachusetts in 1970, author of the widely praised novel *The Harder They Come*, and an organizer for Jesse Jackson's 1984 presidential campaign.

The collection begins with three stories set in the Mississippi Delta. The next six essays are historical and journalistic. They discuss the 1963 March on Washington for Jobs and Freedom, the situation in the South as seen by SNCC workers, the political challenges in Mississippi, the articulation of the Black Power movement, the causes of the black student revolt at Cornell, and the need for Black Studies.

The next section is composed of literary pieces: two essays on James Baldwin, two reviews of William Styron, an assessment of V. S. Naipaul, a profile of Amos Tutuola, and a thoughtful analysis of the social responsibility of the black writer. The final essay examines the history of Jesse Jackson's presidential campaign and comments on the political climate of the 1980s.

"A brilliantly written collection. . . . With any justice, this book will become a basic, widely used text on the Movement."—*Mother Jones*

"It is a book of the utmost importance which, I am certain, will find an enthusiastic readership not only in America but in African and European intellectual circles as well."—CHINUA ACHEBE

266 pp., \$27.50(sd) cloth, \$10.95 paper
ISBN 522-2(cloth), 523-0(paper)
LC 86-14607
1987

Our Decentralized Literature

Cultural Mediations in Selected Jewish and Southern Writers
Jules Chametzky

"A superb book, the rich harvest of a brilliant career of meditation, scholarship, and criticism of 'ethnic' literature and culture, by one of the best minds in American Studies. I believe the book will have a broad and lasting impact on the entire field."

—SACVAN BERCOVITCH, Carswell Professor of English and American Literature and Language, Harvard University

"Chametzky's thoughtful, provocative essays study the ways marginal groups—mainly Jews and Southerners—employ literary expression to secure a place in America's cultural mainstream. Beginning with George Washington Cable, Abraham Cahan, Charles Chesnutt, and Kate Chopin, Chametzky describes their struggle to gain recognition from Anglo-American literary arbiters, notably William Dean Howells. Language becomes the litmus test for judging the relative degree of cultural security achieved by writers like Michael Gold, Clifford Odets, Elmer Rice, Saul Bellow—and finally Philip Roth, a prototype of the assimilated writer of Jewish origin. Southern and ethnic writers, in this view, offer models for the study of literature as a form of cultural mediation."—*Choice*

Other writers Chametzky discusses are Mark Twain, Isaac B. Singer, Edward Dahlberg, Thomas Wolfe, and William Styron. 168 pp., \$9.95(sd) paper
ISBN 540-0, LC 86-1259
1986

Disturber of the Peace

The Life of H. L. Mencken
William Manchester
Second Edition

"Manchester's book is written with verve, intellectual sophistication, and a prickly wit worthy of its eminent subject. . . . *Disturber of the Peace* performs a considerable service for American intellectual history. It is, besides, a first-class piece of literate entertainment."—*The New Yorker*

Originally published in 1951, this fine biography of H. L. Mencken tells of how, for better or worse, he rose to his unique position as comic genius and preeminent critic of American culture. For this edition, William Manchester has written a new introduction and a final chapter, "My Old Man," which recounts in moving terms his own experiences as a friend and protégé of Mencken in his later years.

In *Disturber of the Peace* one finds the facts of the stormy Mencken legend: his hectic and hilarious editorship with George Jean Nathan of *The Smart Set*, the memorable saga of *The American Mercury*, the famous Scopes "monkey trial" in Tennessee, and Mencken's own trial in Boston when *The American Mercury* was banned. Here is the story of a man whose massive power of invective inspired and infuriated his contemporaries, and whose popularity and unpopularity mounted with the frenzied pace of the 1920s. Mencken sounded a loud, jarring note to a world governed by conformity, and never hesitated to express his contempt for every kind of hypocrite, fake, and narrow-minded censor. At the same time, Mencken had a human side, which Manchester details—not just his rambunctious wit and pungent criticism, but also his courtesy and hospitality, the warmth of his friendships, his support of many struggling writers, and his personal foibles and weaknesses. What emerges from this highly readable biography is

a compelling portrait of an extraordinary man.

"A carefully done, brilliantly written biography, one that is certain to be among the finest produced . . . a warm and honest study."—*Philadelphia Inquirer*

"Excellent . . . a superb job."—*New York Post*

"Brilliant. . . the jovial disturber of the peace rollicks again in the pages of this fascinating biography."—*Milwaukee Journal*

"Worthy of the man and his influence on American letters."—*New York Herald Tribune*

360 pp., illustrations

\$25.00(sd) cloth, \$8.95 paper

ISBN 543-5(cloth), 544-3(paper)

LC 86-6999

1986

For sale in the U.S. and Canada only

The Dial

Arts and Letters in the 1920s

Edited by Gaye L. Brown

Introduction by Michael True

During the international literary and artistic ferment of the 1920s, *The Dial* introduced to America the work of many leading writers and artists of the modernist movement. Published for an exhibition drawn from the illustrious Dial Collection, this catalog is an anthology of essays, reviews, poetry, and short fiction from *The Dial* by such literati as Hart Crane, T. S. Eliot, Marianne Moore, Ezra Pound, George Santayana, Virginia Woolf, and W. B. Yeats. It is illustrated with works by Bonnard, Chagall, Marin, Matisse, Munch, Picasso, and others.

"There has never been an exhibition of early 20th-century art quite like 'The Dial Collection,'" wrote John Russell in the *New York Times*. "It is safe to say that it has never looked better, nor had more to

say to a generation that prides itself on having 'seen everything.' [The catalog] is both an anthology of some of the best writing that appeared in the magazine and an illustrated souvenir of the show."

Distributed for the Worcester Art Museum

160 pp., illustrations, \$14.95 paper

ISBN 407-2, LC 80-54667

1981

Henry James

The Writer and His Work

Tony Tanner

"Lucid and elegant."—*(London) Times Higher Education Supplement*

"A splendid brief introduction to James. . . . Tanner artfully traces James's career (emphasizing his divergence from the sentimental or romantic work of his early contemporaries), summarizes much of the major fiction, and supplies numerous illuminating comments on particular works. . . . A thoughtful common reader could not be better served."—*Choice*

"Probably the best available introduction to James. A fresh overview of James's obsessions, preferred plot forms, narrative methods, and style informs a first-rate series of concise, readable critiques. Each major work and a few minor ones are treated, and with such tact as to impel the reader to plunge straightway into the novels themselves."—*Virginia Quarterly Review*

"Thoughtful and well-paced."—*London Review of Books*

152 pp., \$17.50(sd) cloth

ISBN 492-7, LC 85-1168

1985

Archibald MacLeish

Reflections

Edited by Bernard A. Drabeck and
Helen E. Ellis
Foreword by Richard Wilbur

"A gifted writer's purely spoken autobiography. . . . In this genial, relaxed book we have a golden view of the candidly retrospective statesman-poet in his old age as he really was."—*New York Times Book Review*

"This enchanting book preserves the voice of one of the distinguished and versatile Americans of the century in a fascinating variety of moods and memories."

—ARTHUR SCHLESINGER, JR.

"During the last five years of his life MacLeish participated in this series of interviews tracing his career as poet, Librarian of Congress, statesman, and man of letters. He speaks candidly of his student years, his 'expatriate period' in Paris, and his subsequent writing and teaching. The editors/interviewers have wisely asked only brief, perceptive questions, leaving the spotlight on the poet. His language is colloquial, and the range of his writing, experience, and acquaintances should prove fascinating to readers."—*Library Journal*

"MacLeish comes across as meticulous about the truth, outspoken, and delightful. . . . An authorized biography is in the works, but it would be difficult to equal, let alone top, the reflections of this intelligent, family-oriented, conscientious poet."

—*Choice*

312 pp., illustrations

\$19.95 cloth, \$11.95 paper

ISBN 511-7(cloth), 623-7(paper)

LC 85-28912

1986 cloth, June 1988 paper

Dickinson

Strategies of Limitation

Jane Donahue Eberwein

"An ED book of the first rank."

—*Dickinson Studies*

"Eberwein sensitively and adroitly weaves her analyses with Dickinson's own voice. Letters and poems are quoted liberally throughout, adding to the pleasure of reading this book. A valuable addition to Dickinson scholarship, *Strategies of Limitation* will be enjoyed by Dickinson specialists and general readers alike."

—*Centennial Review*

"Making use of the explosion of Dickinson criticism since the early 1970s, this study provides a readable and reasonably comprehensive 'reader's guide' to the poems. Clearly organized around investigations of some of the poet's central structuring concepts—smallness, limit, circumference, etc.—Eberwein's readings are crisp and lucid throughout. . . . it is a sturdy, sane, and useful look at a poet about whom a great deal of nonsense has been written and it is the only recent book-length study except for Karl Keller's *The Only Kangaroo Among the Beauty* to study the poems in their original 19th-century, Christian Calvinist context. Highly recommended."—*Choice*

320 pp., \$25.00(sd) cloth

\$10.95(sd) paper

ISBN 473-0(cloth), 549-4(paper)

LC 84-16335

1985 cloth, 1987 paper

Coming in fall 1988

Looking Backward, 1988–1888

Essays on Edward Bellamy
Edited by Daphne Patai

Edward Bellamy (1850–98) was a cultural critic in the broadest sense of the word and his work touches on a vast range of concerns. Virtually no aspect of late nineteenth-century American life went unexplored in his utopian novels, *Looking Backward, 2000–1877* and its sequel *Equality*, and in his extensive journalism. As social reformer and creative writer, Bellamy combined in his work aspects of life too often treated as opposites: imagination and practicality. A good deal of his scathing attack on the capitalist excesses of his time came from his deep-rooted conviction that ordinary people, condemned to a life of labor in conditions of the utmost insecurity and ill health, were thereby prevented from realizing their true potential as creative beings possessed of both intellect and imagination. His main argument was that without economic equality, political equality—that is, democracy—is a mere pretense. The struggle for a better world, based upon radical egalitarianism, became Bellamy's major concern.

One hundred years after the publication of *Looking Backward*, Bellamy remains a controversial figure in American literary and social history. The collection of essays in this volume, commemorating the novel's appearance in 1888, attests to his continued importance.

300 pp., \$25.00(sd) cloth, \$12.95 paper
(prices are tentative)

ISBN 633-4 (cloth), 634-2 (paper)

Contents

Introduction: The Doubled Vision of
Edward Bellamy
DAPHNE PATAI

The Text as Tactic: *Looking Backward* and
the Power of the Word
LEE CULLEN KHANNA

Immanence, Indeterminance, and the
Utopian Pun in *Looking Backward*
JEAN PFAELZER

The Backward Look of Bellamy's Socialism
MILTON CANTOR

Gender and Class in Utopia
SYLVIA STRAUSS

Bellamy and Technology: Reconciling
Centralization and Decentralization
HOWARD P. SEGAL

Dreams of Reason: Bellamy, Wells, and the
Positive Utopia
W. WARREN WAGAR

Getting "Nowhere" beyond Stasis:
A Critique, a Method, and a Case
KENNETH M. ROEMER

Bellamy's Radicalism Reclaimed
FRANKLIN ROSEMONT

Edward Bellamy: An Annotated
Bibliography of Secondary Sources
NANCY SNELL GRIFFITH

English Literature



Humanist Poetics

Thought, Rhetoric, and Fiction in
Sixteenth-Century England
Arthur F. Kinney

"Accomplishes with clarity, intelligence, and prodigious learning a work of great theoretical, critical, and historical insight on Renaissance rhetoric and its implications for the creation of fiction. It will be indispensable in its field for many years to come."—*Quarterly Journal of Speech*

"In this massive study, Kinney describes the method of humanist fiction as 'triangulation,' explaining how reader and writer 'collaborate' in a mutual search for truth through the examination of the fictional text and its rhetoric. Through study of seven English authors, he then illustrates how the method persisted, with periodic modifications, until the end of the century, when, its assumptions challenged and rejected, it was displaced by the method of the 'New Learning.' . . . A valuable book. Not only does it shed considerable light on Humanist fiction but it also illustrates clearly the interrelationship of language and values, both in the sixteenth century and beyond."—*Sixteenth Century Journal*
552 pp., \$35.00(sd) cloth

ISBN 485-4, LC 85-20828
1986

Renaissance Historicism
Selections from English Literary Renaissance
Edited by Arthur F. Kinney and Dan S. Collins

The Renaissance is presently the focus for all the new critical theories that reexamine literary texts: feminism, Marxism, deconstruction, postmodernism, and cultural poetics. *Renaissance Historicism* collects some of the best essays that illustrate all the major traditional methods of historical literary criticism as well as the wide range of new critical perspectives by established authorities and important new voices. Already hailed in *Studies in English Literature* as the collection that caused "the New Historicism" to enter "into scholarly canonicity," this volume is both an introduction to and a survey of a rapidly growing field of debate and achievement.

The range of this volume is unmatched in the viewpoints it employs and in the texts and genres it reconsiders. A new preface reviews succinctly all the methods—old and new, scholarly and critical—brought into play by the contributors. The accessibility of the contents makes this collection equally valuable as an introduction to historicism and literary texts and as a reference for future study.

400 pp., \$12.95(sd) paper

ISBN 598-2, LC 87-6052

February 1988

Sidney in Retrospect
Selections from English Literary Renaissance
Edited by Arthur F. Kinney and the editors of ELR

Four hundred years after his death on a Dutch battlefield, Sir Philip Sidney is being honored with international conferences across the United States and in Europe. One of the three master writers of the English Renaissance along with Shakespeare and Spenser, Sidney gave to his own time the first sonnet sequence in English and the best English defense of poetry ever written. His book *Arcadia*—the first novel in English—was the best-selling English novel for 200 years. In our own time he is seen, unlike his contemporaries, as a writer whose political life at Elizabeth's court and whose diplomatic and religious ties to the leading rulers of Europe make the interrelationship of his work and his culture singularly important in the present reassessment of his age.

Sidney in Retrospect, a special quatercentenary volume, brings together for the first time the landmark essays from *English Literary Renaissance* that reinterpret the significance of his life and reassess all of his major work. In addition, two newly discovered letters appear in book form for the first time.

This collection will be invaluable as a guide for introducing Sidney to student and scholar alike and for reference in the years ahead.

240 pp., \$10.95(sd) paper

ISBN 599-0, LC 87-15639

February 1988

The Collected Essays of Christopher Hill

"Hill is the master historian of his chosen field."—*American Historical Review*

"With these volumes, the reissue of Hill's essays is complete and offers a marvelous survey of his persistent exploration of the counterforces of the period. No scholar writing today can afford to remain unfamiliar with this work."—*Studies in English Literature*

Volume 1: Writing and Revolution in Seventeenth-Century England

"Hill is an acute reader and a cogent, witty writer. Here, as in his earlier work, when Christopher Hill talks about the 17th century, both historians and literary historians will find it worthwhile to listen."—*Choice*

"Everything Christopher Hill has to say about the literature or the politics of the seventeenth century is valuable. He spins off books for lesser scholars with every other sentence. In this collection of essays alone he has written the best essay I have read on censorship in the century, and the best on the religion and politics of Robinson Crusoe, and Samuel Pepys, and just about anyone else he chooses to write about."—*Milton Quarterly*

352 pp., \$27.50(sd) cloth, \$12.95 paper
ISBN 467-6(cloth), 594-x(paper)
LC 84-16446
1985 cloth, 1987 paper

Volume 2: Religion and Politics in Seventeenth-Century England

368 pp., \$27.50(sd) cloth, \$12.95 paper
ISBN 503-6(cloth), 595-8(paper)
LC 84-16446
1985 cloth, 1987 paper

Volume 3: People and Ideas in Seventeenth-Century England

352 pp., \$27.50(sd) cloth, \$12.95 paper
ISBN 550-8(cloth), 596-6(paper)
LC 84-16446
1985 cloth, 1987 paper

All three volumes are for sale in the U.S. and Canada only

Shakespeare and the Denial of Death

James L. Calderwood

James L. Calderwood offers a lively exploration of the ways in which Shakespeare dramatizes the strategies people employ to deal with and transcend the inevitability of death. In keeping with the views of Ernest Becker, Norman O. Brown, and others, Calderwood argues that the denial of death is fundamental to both individuals and their cultures. By drawing on a fascinating range of examples, he suggests how often and how variously Shakespeare dramatizes this desire for symbolic immortality.

"Could become a landmark in Shakespearean studies."—WILLIAM C. CARROLL, Boston University

"This book takes its place at the head of a series of lively studies that makes Calderwood one of the most respected, and most idiosyncratic, of academic Shakespeareans. In these essayistic excursions into aspects of Shakespeare's plays, Calderwood in effect defines 'man' as the animal who knows he will die, and spends his life denying the knowledge; and Shakespeare as the playwright who most extensively dramatizes both the deadly knowledge and its avoidance. Calderwood treats his massive subject with an appearance of ease, drawing on a comprehensive knowledge of Shakespeare and an interestingly eclectic knowledge of modern psychology, philosophy, anthropology, and criticism, all of it rendered in his distinctive style of serious wit."—LAWRENCE DANSON, Princeton University

248 pp., \$30.00(sd) cloth, \$12.95(sd) paper

ISBN 582-6(cloth), 583-4(paper)

LC 87-5922

1988

If It Were Done

Macbeth and Tragic Action

James L. Calderwood

"A lively and refreshing work by a nimble conjurer of critical surprises."—(London) *Times Literary Supplement*

"In three different ways, Calderwood convincingly shows Shakespeare's shortest tragedy to be also one of his richest. First, *Macbeth* is analyzed as a counter-*Hamlet*. . . . Second, *Macbeth* is shown as unique for its pervasive emphasis on tragic action, as it takes shape in Macbeth's imagination, as it is performed, and as effects ramify in Macbeth and his world. . . . Third, the play depicts a religion of violence in Scotland, where one's own deathlessness is celebrated by mortalizing others but where gift-giving (as with the Kwakiutls of the Pacific Northwest) may be an act of aggression equated with eating one's enemy. . . . Above all, Calderwood's study defies categories, mixes numerous traditional and postmodern approaches, and ranges freely among many other bodies of knowledge; it is wise, witty, and confident."—*Choice*

"Calderwood is something of the reigning monarch of such metadramatic studies of Shakespeare, and for good reason. He largely opened the field, and his several books are both insightful and conspicuously well written. In *If It Were Done* . . . however, Calderwood is increasingly concerned with more than metadramatic topics (the present book contains a good deal of anthropological material on sacrifice, ritual, and gift giving, for example) or raises metadramatic concerns within a decidedly deconstructive framework."

—*Studies in English Literature*

176 pp., \$17.50(sd) cloth

ISBN 534-6, LC 86-1264

1986

Shakespeare in Sable
*A History of Black Shakespearean
Actors*
Errol Hill
Foreword by John Houseman

Winner of the Bertram L. Joseph Award for
Achievement in Shakespeare Studies

Winner of the American Theatre Associa-
tion's Barnard Hewitt Award

"An engrossing look at the struggles and
triumphs of a century of black actors in the
traditional American theater."

—*Philadelphia Inquirer*

"An excellent history treating the efforts
of black actors to play Shakespeare. Begin-
ning with the African Company in 1821,
Hill describes the difficulties black actors
encountered in playing such roles as
Othello as well as playing non-black char-
acters in Shakespeare. He also describes
many successes of black actors in these
roles. . . . This is an important book, and it
should be widely read." —*Choice*

"This splendid volume gathers together
the lives of dozens of black men and
women who struggled to achieve careers
performing Shakespeare. It is a history
never before told, or possibly even sus-
pected—a story of courage to the point of
heroism, persistence on to madness, and
dreaming without hope. . . . The book is a
minor classic." —*Black American Litera-
ture Forum*

"A book for all seasons. . . . *Shakespeare
in Sable* is a pleasurable, enlightening gem
of theatre scholarship." —*Theatre Re-
search International*

248 pp., illustrations, \$8.95 paper
ISBN 525-7, LC 83-18106
1984

Before and After the Fall
*Contrasting Modes in
Paradise Lost*
Kathleen M. Swaim

"Focuses upon Raphael's visit to Adam and
Eve before the fall (Books 5-8) and Mi-
chael's visit after the fall (Books 10-12).
Swaim . . . shows that as ambassadors,
teachers, and explicators of God's pur-
poses, the two archangels employ differing
modes of pedagogy, logic, poetics, and psy-
chology. Furthermore, that the dichotomy
arises from the differences in humanity's
spiritual and psychological states in the
prelapsarian and postlapsarian worlds. Her
approach provides new insight into the dif-
ferences between the principles and epis-
temologies that govern the un fallen and
fallen worlds in *Paradise Lost*. Of partic-
ular interest are Swaim's discussions of
Ramistic logic and faculty psychology.
Illuminative of the epic as a whole, and
carefully related to Milton's other works
—especially his *The Art of Logic*, *The Areopagita*, *Of Education*, and *Christian Doc-
trine*—the book is a worthy addition to any
library supporting Milton studies."

—*Choice*

"The fullest, the most scholarly, and the
most literary examination of *Paradise Lost*
as an epic mediated by the contrasting
styles of two angelic persona that one could
desire." —MARY ANN RADZINOWICZ,
Cornell University
312 pp., \$27.50(sd) cloth
ISBN 504-4, LC 85-28925
1986

The Apprenticeship of Beatrice Webb

Deborah Epstein Nord

"A major contribution to history, literary criticism, and women's studies."—*Choice*

"Beatrice Webb (1858–1943) and her husband, Sidney, dominated the Fabian socialists (a group that included George Bernard Shaw, H. G. Wells, and Leonard Woolf), helped establish the London School of Economics, and did much to inform their fellow Victorians about the victims of the era's rabid capitalism. . . . By comparing her autobiography to those of other famous women and by setting her life in its social and historical context, the author offers up a brave woman who defied a society that did not allow women their successes or success its women."—*New York Times Book Review*

"Nord undertook an analytical study of Beatrice Webb's *My Apprenticeship* (1926) to show its relationship to earlier Victorian autobiographies and its general place in women's writings of that period. She has ended not only by achieving that task superbly but also by producing the most insightful historical study of the leading woman Fabian yet written."—*American Historical Review*

304 pp., \$25.00(sd) cloth

ISBN 427-7, LC 83-18235

1985

For sale in U.S. and Canada only

The Orwell Mystique

A Study in Male Ideology

Daphne Patai

"The major contribution to Orwell studies in his year of 1984."—*Choice*

"Orwell has been called 'the greatest moral force in English letters during the last several decades,' and, with Hobbes and Swift, one of the three greatest political writers in the English language. Like most writers considered great, he has been evaluated with the presumption that what a writer says about women need seldom be noticed, except by avid scholars. Feminist scholars like Patai show us that what is thought and felt about the half of humanity that is not male is hardly incidental, and may be central to much else."—*New York Times Book Review*

"Patai's provocative feminist critique presents a case against not only George Orwell, but against the society that has uncritically accepted Orwell's self-image—the lonely, uncompromising warrior battling prejudice, oppression, exploitation. Patai presents a thesis no feminist can leave unread; no Orwellian unanswered. Holding Orwell to his own standards, her verdict is that ultimately Orwell 'cares more for his continuing privileges as a male than he does for the abstractions of justice, decency, and truth on behalf of which he claims to be writing.' . . . Patai's book should offer enlightenment to the entire spectrum of Orwell studies."—*Centennial Review*

344 pp., \$30.00(sd) cloth, \$14.95 paper

ISBN 446-3(cloth), 447-1(paper)

LC 84-8488

1984

International Literature



The Black Cloth

A Collection of African Folktales

Bernard Binlin Dadié

Translated by Karen C. Hatch

Introduction by Es'kia Mphahlele

"These 16 stories, an exquisite fusion of entertainment and ethics, demonstrate the sophisticated taste for song, epic, pun, riddle, and satire of African peoples south of the Sahara."—*New York Times Book Review*

"Now in his 70s, Dadié has been honored as a poet, novelist, critic, and statesman in his native Ivory Coast. In this book—originally published in France in 1955—he renders an oral tradition in lively mellifluous and vigorous prose. The exotic elements—iguanas, crocodiles, panthers—add spice to forms familiar in European folktales: how the pig got its snout; the persecuted step-child or orphan; the fish on the hook that promises riches if it is spared; the wily, boastful trickster who ensnares himself as often as others. The tales seem to speak directly to the reader."—*Publishers Weekly*

"The tales in this satisfying collection are full of humor and inventiveness, patience and wisdom. They are told in flowing, resonant, rhythmical language that lovingly mirrors the world it depicts. The book, with its grainy beige covers, black endpapers, and prints of African textile designs, is a pleasure to hold and a delight to read."—*Parabola*

176 pp., \$20.00(sd) cloth, \$8.95 paper

ISBN 556-7(cloth), 557-5(paper)

LC 86-25043

1987

V. S. Naipaul

A Materialist Reading

Selwyn R. Cudjoe

Born in Trinidad of Hindu parents and educated at Oxford, V. S. Naipaul has over the past twenty-five years achieved an extraordinary reputation as a novelist. He has been honored throughout the world and won prestigious awards. His work appears in sixteen languages. His British publisher has issued a uniform edition of his writings, a privilege accorded few authors in their lifetime.

A self-proclaimed exile, Naipaul frequently situates his stories in Third World countries whose people are struggling with the legacies of colonialism. Although many Western critics have wholeheartedly embraced Naipaul's work, others are critical of what they see as his patronizing and gloomy vision of the Third World.

In this major reassessment of Naipaul's work, Selwyn R. Cudjoe argues that although Naipaul regards himself as "rootless . . . without a past, without ancestors," his writing is in fact rooted in the literary and historical traditions of the Caribbean and can best be understood in the context of the larger field of post-colonial discourse.

Covering in chronological order all of Naipaul's books, Cudjoe charts the author's development from a position in which the tension between his Eastern and Western visions of the world created classics of world literature (*A House for Mr. Biswas*, *The Mimic Men*) to his progressive identification with "the dominant imperialist ideology and racist preoccupations of the age" (*In a Free State*, *Guerrillas*, *A Bend in the River*, *Among the Believers*). Cudjoe's analysis is grounded in contemporary literary theory, an understanding of Hinduism, and a thorough knowledge of West Indian literature and history. His book offers a valuable corrective to prior

readings of Naipaul's work and the most comprehensive analysis of the novelist that has appeared thus far.

"Cudjoe has produced a very readable book written in a lucid and unpretentious style . . . it will be a must for scholars and critics of Naipaul's work and teachers of Caribbean literature."—REINHARD W. SANDER, Hampshire College
312 pp., \$32.50(sd) cloth, \$13.95(sd) paper
ISBN 619-9(cloth), 620-2(paper)
September 1988

Manichean Aesthetics

The Politics of Literature in Colonial Africa

Abdul R. JanMohamed

"A perceptive, informative, well-written study."—*Library Journal*

In naming this work one of the Outstanding Academic Books of 1984, *Choice* wrote "JanMohamed's thesis is that the Manichean division of the colonial world (the concept is from Frantz Fanon) into colonizer and colonized, white and black, good and evil, is such a pervasive social, political, economic, and psychological fact of the African experience that both black and white writers must come to terms with it. This summary, however, only hints at the richness of JanMohamed's book, which eclectically uses analytical methodologies derived from Frye, Lukács, Cassirer, and others to study in depth the work of six carefully chosen writers. . . . [Jan-Mohamed] clearly establishes himself as a major critic, and academic study of African literature finally comes of age with this book."

"Too many studies of African literature have been overly impressionistic, apologetic, or strident. JanMohamed stays within a rigorous theoretical framework without ever becoming tedious, and he writes with an ease that makes brilliant insights seem obvious. This is essential reading for anyone in the field."—*Africana Journal*

The writers discussed are Chinua Achebe, Joyce Cary, Isak Dinesen, Nadine Gordimer, Alex La Guma, and Ngugi wa Thiong'o.

328 pp., \$25.00(sd) cloth

\$12.95 paper (tentative)

ISBN 395-5(cloth), 629-6(paper)

LC 83-5808

1983 cloth, September 1988 paper

Fugitive Dreams

An Anthology of Dutch Colonial Literature

Edited and translated, with introductions and notes,
by E. M. Beekman

In the seventeenth century, Dutch seafarers brought back reports of their journeys to the East Indies, a realm of more than 3,000 islands that for over three centuries would be under Dutch rule. The twelve-volume Library of the Indies presents in English translation, with critical introductions and notes, a substantial body of the literature that arose from the Dutch encounter with the tropical Indies. The series includes narratives of journeys, histories, nature studies, essays, and novels. It is a literature of great creativity and irony, a record of the hopes and the lost cause of a colonial power.

Fugitive Dreams is the final volume in the Library of the Indies. It presents a selection of creative and critical writings by eight authors who span the Dutch colonial presence in Indonesia, ranging from around 1600 to the beginning of the Second World War. The authors are Willem Bontekoe, Alexander Cohen, Franz Wilhelm Jung-huhn, Kartini, Herman Neubronner van der Tuuk, François Valentijn, Bas Veth, and Willem Walraven. The translated texts are accompanied by essays by E. M. Beekman on such topics as Holland's maritime history, seventeenth-century intellectual life, the life of the ordinary foot soldier in the colonial army, the first Javanese advocate of women's rights, and the beauty of the tropics.

416 pp., \$35.00(sd) cloth

ISBN 575-3, LC 87-19031

May 1988

About the Library of the Indies

"English-speaking readers the world over will be in [Beekman's] debt for having opened to them such a rich treasure-trove of Dutch-Indies literature, and for having introduced them to authors, who, hitherto, have only been appreciated in a rather narrow circle of Dutch cognoscenti."—*Pacific Affairs*

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A History of Dutch Colonial Literature

Rob Nieuwenhuys
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P. A. Daum
\$20.00(sd) cloth

Georg Lukács and

Thomas Mann

A Study in the Sociology of Literature

Judith Marcus

Georg Lukács, the philosopher and literary critic, and Thomas Mann, the creative artist, were two towering figures in twentieth-century European intellectual life. Although they enjoyed a fruitful literary relationship, the two men never established an intimate friendship. In fact, Lukács once said that the only "dark spot" and "unsolved mystery" in his life was Mann's life-long unresponsiveness to him as a person.

Based primarily on Lukács's and Mann's early work, plus correspondence, unpublished archival materials, and interviews with Lukács, Katja Mann, Ernst Bloch, Arnold Hauser, and others, Part 1 of this study traces the development of the "spiritual-intellectual symbiosis" between Lukács and Mann that lasted at least until the First World War.

Part 2 turns to the question of the inspirational sources for Mann's fictional character, Leo Naphta, in his novel *The Magic Mountain*. Exploring the claim that Lukács himself was the model for this protagonist, Judith Marcus looks at the "Jewish intellectual" as an ideal type throughout Mann's oeuvre. She concludes that Naphta's totalitarian personality was inspired by the radicalism, rigidity, dogmatism, and asceticism of the young, then non-Marxist Lukács, and that it was in part these very traits in Lukács that stymied the growth of personal intimacy between the two men.

"A thoroughly scholarly, extremely well and imaginatively researched work. It also is very well written and organized, and full of interesting insights."—KONRAD KELLEN, personal secretary to Thomas Mann

232 pp., \$20.00(sd) cloth

ISBN 486-2, LC 86-1261

May 1988

The Call of Human Nature
The Role of Scatology in Modern German Literature
Dieter and Jacqueline Rollfinke

Scatological imagery has a long tradition in German writing. In much German literature, such imagery has the customary satirical and critical role of indicating filth, human depravity, the bestiality of nature, the horror of war. But, as the authors of this book point out, scatological imagery can also be used quite positively, as in Heinrich Böll's *Group Portrait with Lady*.

The Call of Human Nature documents and analyzes the wide use of scatological themes and metaphors in an equally wide range of writings. Among the works examined are Thomas Mann's *A Man and His Dog*, Bertolt Brecht's *Baal*, Günter Grass's *Cat and Mouse* and *The Flounder*, and the poetry of Gottfried Benn and Erich Kästner. Particular attention is paid to war literature, including Erich Maria Remarque's *All Quiet on the Western Front* and Peter Weiss's *The Investigation* and to scatological interpretations of the Nazi period. The authors also identify scatological themes in modern German art and other cultural phenomena, ranging from children's rhymes to advertising.

A significant part of the book explores why scatology plays such a prominent role in German life and letters. Dismissing stereotypical charges that German culture gives rise to "anal personalities," the authors examine the psychological and sociological ramifications of modern German literature. They conclude that modern German writers and artists are to be commended for their exploration of a realm of imagery often ignored and for discovering in ostensibly coarse language very real literary possibilities.

336 pp., illustrations, \$30.00(sd) cloth

ISBN 536-2, LC 86-1490

1986

Helen

Euripides

Translated with an introduction by
Robert Emmet Meagher

Among the legends of ancient Greece, there is perhaps no story more compelling than that of Helen of Troy. This new translation of *Helen* represents Euripides' final effort to exonerate Helen and to dishonor the savagery of war. Traditionally, Helen was said to have caused the Trojan War, but Euripides argued otherwise. Helen chose love, not war. It was Menelaos, her warlord husband, and Agamemnon, his ambitious brother, who chose empire and bloodshed. In *Helen*, Euripides went even further in her defense. Drawing on an ancient legend, he proposed that Helen never went to Troy at all, never ran off with Paris, but instead was abducted to Egypt, where she remained for the duration of the war. And with this fantastic hypothesis as his point of departure, Euripides created a romance that is as delightful today as when it was first presented. Robert Meagher's translation, written with stage production in mind, captures the drama and vitality of the play in a highly readable style.

"In Robert Emmet Meagher's translations, Greek drama springs to life with poetic immediacy, elevating the past into a timeless present. He renders Euripides not only readable but extremely actable."

— MICHAEL CACOYANNIS

"Meagher certainly knows how to write for actors. Not only has he a true sense of dramatic construction but his dialogue is always sharp, frequently daring, and invariably extremely actable. We need playwrights like him." — IRENE PAPAS

144 pp., \$20.00(sd) cloth, \$8.95(sd) paper
ISBN 505-2(cloth), 506-0(paper)

LC 85-16480

1986

Bertolucci's Dream Loom

A Psychoanalytic Study of Cinema

T. Jefferson Kline

In 1964 the film *Before the Revolution* startled European audiences into awareness of the work of director Bernardo Bertolucci. Since then, his complex and rich visual style, his explicit and graphic use of sexuality, and his forceful political stance have challenged and intrigued ever-increasing numbers of film viewers. This book offers a lucid and suggestive study of Bertolucci's films.

T. Jefferson Kline draws on literary, psychoanalytic, and cinematic theory to explore the ways in which Bertolucci weaves a series of meditations on textuality, authority, and the cinematic into seven major films. The book examines the ideas that psychoanalysis is itself cinematic, that its tradition is in many ways parallel with that of film, and that Bertolucci is the first to work out the direct relationship between history, autobiography, and unconscious structures in a meaningful body of cinematic art.

Following a discussion of the intricate relationship between cinema and psychoanalysis, Kline analyzes in succession each of Bertolucci's major films: *Before the Revolution*, *Partner*, *The Spider's Stratagem*, *The Conformist*, *Last Tango in Paris*, 1900, and *Luna*.

He examines the interrelationship between a series of literary subtexts and Bertolucci's translation of literary thematics into cinematic terms, and he reads each film intertextually with the others to allow an appreciation of the way Bertolucci constantly reworks certain key themes and preoccupations.

The book provides a striking analysis of major themes in Bertolucci's work, allows a comparative study of literary and cinematic languages, and constitutes a

sensitive application of psychoanalytic interpretive strategies to the cinematic experience.

"Kline's ability to read Bertolucci's films in a coherent developmental pattern is most impressive. . . . I found this book readable, informative, provocative, and deeply interesting. . . . It is an unusually sophisticated and rich study."—RACHEL JACOFF, Wellesley College

"Kline's book is original and path-finding."—TOM CONLEY, University of Minnesota

216 pp., illustrations, \$22.50(sd) cloth

ISBN 569-9, LC 86-25038

1987

Theory and Comparative Studies



The Authority of Experience

Essays in Feminist Criticism
Edited by Arlyn Diamond and
Lee R. Edwards

This book "demonstrates with a considerable 'authority' of its own that feminist criticism has an original and scholarly contribution to make to the understanding of literature and the methods of criticism. The editors have included three articles on the theory of feminist criticism and thirteen additional essays that address the following authors: Chaucer, Shakespeare, DeFoe, Richardson, Fielding, Melville, C. Brontë, Chopin, Woolf, Hemingway, Lessing, and Porter. Contrary to the frequent stereotype that feminist criticism deals only with women characters and writers, this distinguished volume illustrates forcefully that feminist criticism is a critical perspective that works with the whole fabric of literature: its context, its text, its author, its aesthetic, its critics, its readers. . . . Diamond and Edwards have done an excellent job of producing a stimulating volume that not only serves as an introduction to feminist criticism but also makes a contribution to the field itself."

—*Criticism*

"Especially noteworthy is the analysis of women on the American frontier, a theme which should be the subject of much future research. This collection should be of value to the general reader interested in 'the feminine mystique,' and should also supply excellent collateral reading for courses in women's studies as well as for traditional courses in English and American literature." —*Library Journal*

320 pp., \$11.95(sd) paper
ISBN 622-9, LC 76-8755
June 1988 paper

The Burial-Places of Memory

Epic Underworlds in Vergil, Dante, and Milton
Ronald R. Macdonald

This book is a comparative study of three poets—Vergil, Dante, and Milton—and their uses of, and defenses against, the epic tradition. A study in intertextuality, it is also a work of literary history, discussing the strategies of incorporation each poet uses in coming to terms with the literary past of his genre. The work is an examination of creative process, of the primal meditation that makes textual beginnings possible in the first place.

Vergil's *Aeneid*, Dante's *Commedia*, and Milton's *Paradise Lost* all begin by meditating on the underworld, the land of the dead. Ronald Macdonald argues that this meditation is a crucial episode in the creative process, in which each poet grapples with his literary inheritance, without being forced simply to repeat that inheritance. He thus shows the underworld to be analogous to the unconscious: the journey there is seen as liberating the poet from repressed material which would otherwise dictate his thought.

Macdonald ingeniously demonstrates how characteristic strategies of incorporating the past emerge for each poet, with Vergil "foregrounding" his historical epic against the ahistorical bardic corpus of Homer, Dante "including" the past whole by internalizing the figure of Vergil, and Milton "displacing" the predecessor in the place of priority with the tropic maneuver Harold Bloom has called "metalepsis." *Paradise Lost* is then seen as the culmination and termination of the epic tradition, a foreclosure of the possibility of further development in the genre.

"A brilliant new study in literary intertextuality, original and penetrating in its

insights, subtle in its argument, and wonderfully fluid in style."—ARTHUR F. KINNEY, University of Massachusetts, Amherst
240 pp., \$20.00(sd) cloth
ISBN 558-3, LC 86-19216
1987

The Depictive Image

Metaphor and Literary Experience
Phillip Stambovsky

In scholarly writing on metaphor there is a great gap between literary theory and critical practice. Phillip Stambovsky here attempts to close that gap by presenting a theory of literary metaphor that is grounded in actual literary experience.

Stambovsky begins by critically reviewing the most well-known and influential theories of metaphor, including those based on notions of comparison, substitution, transfer, analogy, semantic interaction, and context.

He then introduces a phenomenology of literary experience, drawing from the writings of Whitehead, Cassirer, Merleau-Ponty, Sartre, and Frye, among others. With this as his theoretical foundation, Stambovsky stresses the primacy of presentational awareness in literary experience, arguing for the reader's collaborative involvement in the creation of textual meaning.

In the third chapter, Stambovsky examines how literary imagery functions in narrative discourse, showing how Henry James's imagery in *The Golden Bowl* depictively renders the relationships of characters, their thoughts, and their feelings so that the reader perceives them with the immediacy and aesthetic impact of perceptual, as opposed to conceptual, experience. Turning to the very concept of depictive imagery, Stambovsky next discusses expe-

riential approaches to metaphor, particularly those of Marcus Hester and George Yoos. He concludes his study with an explication of a metaphor centered in the closing line of Dickinson's poem, "A Bird Came Down the Walk."

168 pp., \$20.00(sd) cloth
ISBN 614-8
September 1988

Harold Bloom

The Rhetoric of Romantic Vision
David Fite

"Fite's interesting and well-written study will be welcomed by all who have wondered how the work of Harold Bloom is to be assessed not only as a theory of literature but as a cultural phenomenon."—*World Literature Today*

"In a succinct account, Fite narrates Harold Bloom's critical progress from the early work, especially *The Visionary Company* and the pivotal *Yeats*, through the elaborate revisionary rhetoric of the last 15 years. Scholars will be thankful for this lucid account. . . . Central to Bloom's theory is the creation of a canon of strong poets who defy their belatedness in tradition by imaginatively 'rewriting' the work of influential precursors as a weaker prefiguring of their own work. Fite tests such revisionary theory by examining its application in two contemporary poets of the Bloomean canon, A. R. Ammons and John Ashbery, finding in both cases that the poetry falls short of the honors accorded it by Bloom's theory. . . . Bloom's peculiarly Gnostic exegesis is read as an attempt to salvage a humanism based on a desperate revival of Romantic imagination theory."—*Choice*

248 pp., \$25.00(sd) cloth
ISBN 484-6, LC 85-5864

1985

Act and Quality

A Theory of Literary Meaning and Humanistic Understanding

Charles Altieri

"How does one determine the intelligibility of literary discourse? Altieri tries to answer by linking meaning to use and to action. From Wittgenstein and the nature of the linguistic sign to speech act theory and Grice, from an analysis of action to a test of action theory and the interpretation of Williams' poem 'This is just to say,' Altieri skillfully develops in Part 1 of his study a general framework of meanings and actions that is profitably exploited in Part 2. Both continental and Anglo-American philosophic traditions are well integrated in this dense, richly annotated, well-written book."—*Library Journal*

"No American book on critical theory published in the past decade has offered a comparably inclusive view of how we might change our thinking about literary criticism. . . . Altieri's book secures its place as an almost unavoidable reference point for future critical theorists. He has made it possible to think again in terms of an American critical practice."—*Modern Language Quarterly*

352 pp., \$27.50(sd) cloth, \$13.95(sd) paper
ISBN 327-0(cloth), 428-5(paper)

LC 81-2147

1981

Not for sale in the British Commonwealth except Canada

Affirming Limits

Essays on Mortality, Choice, and
Poetic Form
Robert Pack

"The interest of this volume lies in seeing a leading contemporary poet-critic, who is the author of nine volumes of verse and Director of the Bread Loaf Writers' Conference, discuss with intelligence, insight, justice, and grace the traditional canon of poetic masterpieces from Wordsworth and Keats to Yeats, Frost, and Stevens. With the craftsman's appreciation of another's artistry, Pack illuminates such standards as 'Coole Park, 1929,' 'Home Burial,' and 'The Auroras of Autumn.' In addition, he constructs upon this aesthetic appreciation of form a literary ethic that recognizes poetry as essentially a work of mourning, a coming to terms with loss in all its various forms, that has for its goal the transformation of grief into the joyous affirmation of human finitude, of limits, and of what can be achieved within them. . . . essential reading for all students of modern poetry who still believe art should inform life for the better."—*Journal of Modern Literature*

272 pp., \$22.50(sd) cloth
ISBN 483-8, LC 85-2768
1985

Literary Inheritance

Roger Sale

This is a book about literary tradition in England and America during the past four centuries. More precisely, it is about authors who faced, in the immediately preceding generation, writers too important to ignore. How the "heirs" responded to their literary inheritance, how they created and re-created what they inherited and thereby established the tradition for those who would follow, is the subject of this work.

Roger Sale begins his study with the seventeenth century, because it was then that the relation of present to past became primarily a matter of one generation working with the preceding one. He examines the relation of Carew to Jonson and Donne, Johnson to Pope, and Shelley, Keats, and Dickens to Wordsworth. After discussing Dickens's *Great Expectations*, Sale examines Henry James's anxious relation to George Eliot and then explores the subsequent burgeoning of fiction in America in the last generation. Opposing those critics who insist that inheritance is always crippling, that later writers must be burdened by their predecessors, Sale contends that this has only occasionally been true and that no single theory is adequate to explain literary history in recent centuries.

"This is a distinctive and distinguished piece of work. . . . Sale's voice and his procedures as a literary critic are especially valuable these days, when too many literary people aren't 'literary' enough. . . . His whole style and enterprise as a critic is to make the reader active, an interested participant in different ways of formulating the 'facts' of literary inheritance."

—WILLIAM H. PRITCHARD, Amherst College

240 pp., \$20.00(sd) cloth
ISBN 450-1, LC 84-8757
1984

Laughing Matters
The Paradox of Comedy
Scott Cutler Shershow

"As the obvious pun of the title affirms, this is, on the one hand, a flashy journalistic compilation and, on the other, a serious, provocative, and stimulating work based on a broad range of knowledge; in either case, it is very readable. *Laughing Matters* comprises a chronological examination of comedy and criticism of comedy through the ages, beginning with Aristotle and Plato and ending with Shaw, Maya-kowski, and Beckett. In each age Shershow focuses on the dual nature of comedy: comedy as mirror of life and as entertainment. He also delves into anthropological and psychological theories for the origins of comedy."—*Centennial Review*

"Shershow has written that rare thing—a good, readable, and freshly-visioned book on the most illusive of all genres, comedy. The study is packed with sensitive insights into comic theory and sharply pointed critical analyses of a wide variety of plays from Aristophanes to Beckett."

—G. BLAKEMORE EVANS, Cabot
Professor of English Literature, Emeritus,
Harvard University
168 pp., \$20.00(sd) cloth
ISBN 509-5, LC 85-16506
1986

The Secret Cause
A Discussion of Tragedy
Normand Berlin

"Berlin's book deserves recognition as one of the most intelligent and provocative studies of the genre yet published."

—*Modern Drama*

"Drawing his illustrations from works as diverse as *Hippolytus* and *Desire Under the Elms*, *King Lear* and *Waiting for Godot*, *Easy Rider* (film) and *Prometheus Bound*, Normand Berlin proposes Joyce's 'secret cause' (*A Portrait of the Artist as a Young Man*) as the mystery that lifts human experience from deterministic despair to the realm of tragedy. Although Berlin discovers the 'mystery' in the contexts of love, death, time, and a significant action that he calls a 'doom-session,' he does not attempt to reduce it to descriptive or structural terms. For Berlin, the 'mystery' of tragedy remains the 'secret cause'—the threatening, ultimate question beyond good and evil that creates . . . a nightmare of suffering transcending rational or deterministic possibilities."—*Choice*

208 pp., \$17.50(sd) cloth, \$11.50(sd) paper
ISBN 336-x (cloth), 398-x (paper)
LC 81-4089
1981

Biography as High Adventure

Life-Writers Speak on Their Art
Edited by Stephen B. Oates

This book brings together the reflections of ten highly accomplished literary artists who draw on their own experiences to discuss the nature, excitement, and hazards of writing biography. The authors are Catherine Drinker Bowen, Leon Edel, Justin Kaplan, Paul Murray Kendall, Paul Mariani, André Maurois, Stephen B. Oates, Mark Schorer, Barbara W. Tuchman, and Frank E. Vandiver.

"The essays are lively, personal, and informative and should increase respect for the discipline of the skilled biographer."

—*Journal of American History*

"Not only is this collection stimulating reading, it is one of those books that opens doors to further reading—from the biographies written by each of these authors to those exemplary ones quoted by them."

—*Wilson Library Bulletin*

"By the time you read through the reflections of Oates' contributors, biography takes on an exciting cast—as a philosophically troubling exercise like science or history, deserving of equal critical attention."

—*Philadelphia Inquirer*

160 pp., \$20.00(sd) cloth, \$9.95 paper

ISBN 513-3 (cloth), 514-1 (paper)

LC 85-20847

1986

The Poet's Other Voice

Conversations on Literary Translation
Edwin Honig

"An important landmark in the changing attitude toward the art and craft of translation. Honig presents interviews with established and distinguished translators who themselves are writers and poets. With the exception of Octavio Paz, all the interviews are with translators who have achieved prominence with their translations from foreign literatures into English. Included in the collection are Willard Trask, John Hollander, Herbert Mason, Ben Belitt, Richard Wilbur, Robert Fitzgerald, Max Hayward, Edmund Keeley, Michael Hamburger, and Christopher Middleton. . . . The book conveys the excitement that the translator generates in his interpretive interaction and dialogue with a literary text."

—RANIER SCHULTE, *World Literature Today*

"This is the first book to explore the autobiographical impetus behind a translator's work. This exploration leads to discussion of theoretical matters as well, and throughout the conversations a lively interplay develops between personal and theoretical approaches to the problems of translation. Unlike many collections of interviews, *The Poet's Other Voice* is at once unified and wide-ranging, due to Honig's deft orchestration of differing voices."

—*Virginia Quarterly Review*

232 pp., \$25.00(sd) cloth, \$11.95 paper

ISBN 476-5 (cloth), 477-3 (paper)

LC 84-28066

1985

Active Backlist

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